GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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CLARK H. JONES.

Written for Gatcomb's Musical Gazette by C. A. P.

"SONG OF THE 'JO."

With fingers nimble and quick
He plied the strings of gut,
Each string as he would pick
Vibrating from bridge to nut
Said "Plink! Plunk! Plink!"
And the tones, now loud, now low,
Would certainly make you think
It sang the "Song of the 'Jo."

If you will kindly listen,
It's song I'll try and tell;
(Some of the words are missing,
It will not sound very well.)
Plink! Plunk! Plink!
"Though better in tone I grow,
Ofttimes I've been on the brink
Of the precipice called woe.

Played by beginners so called
And they well deserved their name
For the way that I was mauled
Was really a burning shame.
They pulled, plucked and pounded so
That the strings would stretch and groan,
Then they would say 'That banjo
Has lost it's former tone.'

When played by an amateur
(Among them are good and bad,)
He'd remark 'The tone's not poor,
One as good I wish mine had.'
Then he'd play an easy piece
Or perhaps one difficult;
Long after the sound would cease
Praise you'd hear as the result.

But the artist was the one
Who could bring the tone out clear;
First 'twas sober, then in fun
Daughter you could almost hear.
Suddenly the tones grow sad
Like a soul about to die,
Confessing to all deeds bad,
You in sympathy could cry.

As if rebuked by the Master,
As though from Heaven driven,
But no, the music grows faster,
It's sins are all forgiven,
And the Angel at the Gate
Her way to the poor soul wends
To cheer and congratulate."
The "Song of the 'Jo" here ends.

CLARK H. JONES.

The subject of our first page cut this month, Mr. Clark H. Jones, will be readily recognized, although it is some time now since this brilliant and expert artist has been absent from his native land But he achieved immediate success in his profession after his arrival in England and his fame as a banjoist and guitarist has steadily increased, until, without saying more, he ranks with the world's greatest performers. Original in his style, as all players of genius are, he combines a wonderful technique, execution, expression and tone.

Shortly after his arrival in London Mr. Jones began his public playing and has been continuously in the public eye ever since. He gave exhibitions in all the leading variety houses of the metropolis, such as the London Pavilion and the Oxford, sometimes playing three or four halls in a single evening. Of his playing it may be said every note of his banjo (a Lansing) could be heard distinctly in every part of the gallery, a remarkable thing considering the size of the London concert halls and the number of pieces in the orchestra. Mr. Jones has also appeared at St. James Concert Hall, where such noted artists as Paderewski and Sarasate have displayed their genius.

Mr. Jones is also a prolific and brilliant composer and his efforts in this direction are sure to win an enviable popularity. His compositions are published exclusively by the L. B Gatcomb Co.

A DECIDED INNOVATION.

A permanent mandolin and guitar orchestra is a thing that should be established in this country, and no better place could be selected than right here in New York city. The mandolin and guitar have become so popular within the past few years that in nearly every city you will find a mandolin and guitar club.

Now, the question is how to sustain a permanent orchestra of this description, and the most feasible way to solve this problem is the one made by Mr. J. M. Priaulx, with C. H. Ditson and Co., New York, who was instrumental in forming the mandolin and guitar orchestra which gave these concerts at the Music Teachers' National Association convention.

Mr Priaulx says: "The mandolin and guitar orchestra that did so much to boom these fascinating instruments by giving a series of concerts under the patronage of the M T N. A., thereby showing their possibilities, feel that if manufacturers of the guitar and mandolin will interest themselves in our orchestra we will make our club a permanent one and give monthly concerts during the coming season, which we feel assured will greatly boom the interest and sale of said instruments. When the manufacturers of the billiard and pool tables feel the interest in their wares lagging, they subscribe a sum of $10,000 or $20,000 and call together the experts in a series of games and thereby revive their business. Would not the business of our mandolin and guitar manufacturers be greatly benefited if they would subscribe a small amount monthly, all our orchestra of artists could then give a series of recitals in solo and ensemble playing which would surely add to making these instruments still more popular.

Mr. Priaulx, who is deeply interested in the proposed orchestra, made a visit one day to a number of the large musical merchandise houses in New York, and laid before them the plans for sustaining a permanent orchestra composed of mandolin and guitar players, pointing out the benefits which would accrue to the dealers in consequence of such an organization, etc. Mr. Priaulx was courteously received everywhere and given much encouragement. Many of the prominent dealers expressed their purpose to co-operate in the movement and to give it liberal support. Thus the success of the project seems assured.

This movement is full of significance in a musical sense. If carried to a successful issue it will bring forward the mandolin and the guitar as legitimate orchestral instruments. This position has never before been accorded them.

It is proposed to give a series of concerts the coming season by a mandolin and guitar orchestra composed of thirty-five musicians, each of whom is a soloist. They have had excellent training in *ensemble* playing, and their performances are marvelous. They have never been heard in public but once, when they gave a concert in connection with the National Music Teachers' Association a short while ago.—JOHN C. FREUND'S *Music Trades*.

BANJO PARAGRAPHS.

The hosts of admirers of Mr. George L. Lansing's musical genius would hail with delight a composition from his pen eclipsing his phenomenally successful "Darkey's Dream"—successful in a monetary sense, and popular in every sense.

In another decade a banjo will be as much a necessity to music-loving people as a piano.

The unique in banjo composition always seizes the popular fancy, and because the musical qualities of the banjo are distinctively unique, it has no rival.

A banjo genius may be a phenomenal player, but not an original composer or a successful teacher.

A pretty woman's pretty hand and pretty foot are admired when she is playing the banjo with the charm inseparable from artistic effect.

Average playing of the banjo affords only an approximate index to the wealth of sound effects of the instrument.

Mr. Alfred A. Farland will accept the writer's thanks for a copy of his "Old Kentucky Home," with his compliments. It is another ideal link in the golden chain of his meritorious arrangements.

The greater the reputation of a banjoist, the greater should be his practice to sustain it.

Evolution will make the banjo of the future beyond criticism.

New and tested strings should be used under all exceptional circumstances of playing—or foresight obviating unexpected happenings.

Always face an audience while playing, keeping the eyes fastened on the manipulation of the strings is no compliment to memory or skill.

Learning to keep time in the mind obviates the use of the foot.

Foreign critics of the banjo are not ex-

perts upon its strings, and hence their opinions have no significance in view of the extraordinary popularity of the banjo as the favorite string instrument of the American people.

The class of individuals who aspire to learn the ideal style, still buy cheap instruments and hire cheap teachers with the usual results.

The time will surely come when all banjoists will be so organized throughout the Union, that they will be prepared to render fitting honors in a representative way to the memories of all dead geniuses of the strings.

Mr. Alfred A. Farland is the type of that school of idealism in banjo art which is synonymous with advanced thought.

Not even aproximately has inventive genius solved the problem of the ideal banjo in a carrying sense.

I use each of my four banjos only under circumstances controlled by the occasion.

Idealism in banjo playing is often coincident with that infatuation which seizes upon some enthusiastic minds in seeking the unattainable in banjo art.

The expressive touch on the banjo of a hand which, in its symmetry, had always won my admiration—precious jewels flashing on the rosy fingers—a face radiant with the bloom of youthful beauty—a voice that seemed an angel's in its melodic range—a little figure clothed in the rarest of silks and laces—all these attractions memory now brings before me, after a lapse of years, as if they were those belonging to some lovely vision that had swept across my view when I reflect upon the sad, untimely end of a life that was so brilliant in all of its promises. JESSIE DELANE.

A TENDER TRIBUTE.

A touching feature at the funeral of the lamented William Doré was a beautiful rendering of "The Palms," on banjos, by the following artists, all close friends of the deceased banjoist: Messrs. George and John Doré, Ruby Brooks, Harry M Denton, G. W. Gregory, William Farmer, F. Wilbur Hill, Edward Dobson and James Forman. A banjo at a funeral is an unusual thing, but this beautiful selection, rendered so perfectly by these artists, brought tears to the eyes of all.

AN ANNOUNCEMENT.

Mr. and Mrs. B. E. Shattuck will open a studio Sept. 1, for pupils on banjo, mandolin and guitar, at 171 Tremont street, this city, which is the building in which the headquarters of the L. B. Gatcomb Co. are located. Mr. and Mrs. Shattuck are both too well and favorably known to our readers to need any good word from us, the former having been prominent in the Boston Ideal Club from its inception. Mrs. Shattuck as a teacher of banjo and guitar for ten years or more, ranks very high in her profession The GAZETTE wishes them the best of success which it has no doubt they will have.

MORLEY, N. Y., Aug. 20, 1897.

L. B. GATCOMB CO:

Gents—Please find enclosed fifty cents for which send to me for a year your MUSICAL GAZETTE. I will try and keep you posted as to my address so that I will not miss it. I like it better than any journal of the kind I receive. Am spending a few weeks at my summer home, Morley, N. Y. Had a very successful season in the South, both with my teaching and putting on amateur minstrels. Expect to return this fall and may open in Albany, Ga.

Very truly,

W. B. LEONARD.

LYKENS, PA , Aug. 19, 1897.

L. B. GATCOMB CO.:

Sirs—Enclosed find cash for one year's subscription to GAZETTE. Send me July and August numbers. Teaching business moves along at a good gait, but a few years ago banjos, mandolins and guitars were very scarce in this section. The past year I have had forty to fifty pupils a week.

Yours respectfully, FRANK WYNN.

DOVER, N. H., Aug. 8, 189[illegible].

MR. L. B. GATCOMB:

Dear sir—We send you advertisement for this issue of GAZETTE. Two and a half inch, single column and copy of GAZETTE

For the benefit of some of your readers who have inquired of us, you might mention that "The Darkies' Sensation" is to be arranged for band and orchestra. Some well-known clubs are to use it in their concerts this season so we have been informed.

Fraternally,

F. W. GRANT, PUB. CO.

SYRACUSE, N. Y., Aug. 17, 1897.

DEAR GATCOMB:

Have just returned from my vacation trip and resumed business. Have been engaged to teach one day a week at the Utica School of Music this coming season. Mrs. Nichols was not feeling well, so we went to the Adirondacks for two weeks, where she picked up wonderfully. From there we went to New York and Long Island, also visiting Atlantic City. Had a delightful time, but we didn't do Atlantic City as we did Boston.

With regards to the Boys and yourself,

I remain,

T. H. NICHOLS.

SAINT JOHN, N. B., Sep. 3, 1897.

L. B. GATCOMB CO., BOSTON, MASS.:

Dear sir—The prospect looks good for a busy winter here for the jo. I have just returned from a month's vacation through Maine and the Provinces. I had the banjo along and it won me lots of new friends. I was playing at a concert in a small country town, and I guess the most of the people there had never seen a banjo the way they looked mine over. One old gent came to me after the show and asked me if I knew the fellow that blacked his face and threw the banjo under his legs and over his head. I told him I knew of several such banjoists. "Well," he says, "I thought that feller was great, but you play a regular tune on the darned thing, don't you." I thought this funny and wondered what the old man would say if he was to hear Lansing, Farland, or my old friend, Tommy Glynn, if he was alive. Hoping to send you an order soon, I am yours.

HARRY M. MCDONALD.

A REMOVAL.

Mr. George L. Lansing will after Sep. 6 be located at No. 164 Tremont street, next door to Keith's Theatre, where he will welcome his patrons and friends. Mr. Lansing is too well and favorably known in the musical profession for us to make his taking new quarters the occasion of any extended notice. He anticipates a busy season.

WILL TOUR THE UNITED STATES.

Mr. Valentine Abt, the renowned mandolinist, contemplates touring the country during the season of '97 and '98, visiting the chief cities. Extended comment on Mr. Abt's musical ability and skill as a performer would be gratuitous, for he is held in the highest admiration wherever he has appeared, and his reputation has far outrun his travels. Frequent mention of Mr. Abt and his work has appeared in these colums and last month's GAZETTE contained his cut and accompanying biographical sketch.

Mr. Abt's extended tour is the result of an increasing demand for his services and he is now in correspondence relative thereto with various parties in different states of the Union, one being a well-known California music patron who is desirous to have Mr. Abt play a series of 15 or 20 engagements in that State.

BUSINESS BOOMS IN MARYLAND.

West Washington street, the principal thoroughfare of Hagerstown, was excited yesterday by the appearance of Prof. Lyman H. Reamer, a New York opera singer and a resident of Hagerstown, who was being kicked out of Moller's music store, by the proprietor, M. P. Moller, pipe-organ manufacturer. Some contention had arisen between them over a business transaction. Professor Reamer was sitting on a piano stool and was struck on the head by Mr. Moller with his fist, smashing his hat. Professor Reamer retreated to the door, and was kicked so hard that he landed on the pavement. Professor Reamer swore out a warrant for Mr. Moller's arrest before Justice Small.

Mr. Moller's *technique* was greatly admired by all save his antagonist.—Hagerstown, Md., special in *Music Trades.*

Mr. Geo. L. Lansing and family returned from Blue Hill, Me., Friday, Aug. 27.

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1 inch,	1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.
Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.
Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

SEPTEMBER, 1897.

EDITORIAL.

The advent of September marks the closing of the vacation season, and the greater part of those who are yet in the country and at the shore will soon be turning homewards. Business experts foretell a sure and steady increase in trades of all kinds and let us hope that their seeming confidence will not be misplaced.

Competent judges, men of long experience in the music business, say that the coming season will be a live one in the trade, and even now we think we can discover the promise of an ample fulfilment of their predictions. We trust their expectations will be realized.

A banjo, mandolin and guitar orchestra, such as is outlined in our article in another column, entitled "A Decided Innovation," while certainly a novel thing strikes us as more than feasible. We shall await its outcome with much interest.

The GAZETTE acknowledges the receipt of a handsome picture of the well-known Berkeley Trio, just taken by one of our leading local photographers. We shall shortly place before our readers a cut and sketch of the organization. Its membership still includes Mr. C. B. DeLano, manager, Mr. George A. Schwendeman, and Miss Maude L. Gay. The Trio has more engagements ahead, so Mr. DeLano informs us, than ever before in its history.

The following from *Le Menestrel* gives some idea of French opinion on the subject of the banjo. "A London newspaper informs us that a 'banjo college'—that is to say, a conservatory devoted to the instrument of American negroes, called minstrels—is about to be opened at Bournemouth, a well-known watering place. The banjo, an instrument of no artistic value whatever, has become very popular in English high life, even among ladies. The conservatory in question is not for minstrels, but for fashionable amateurs, who desire to perfect themselves on this savage instrument."

Prof. W. F. Allen, who has for some time been located at Hillhouse, Miss., expects to teach in Memphis, Tenn., the coming season, where he will also direct the the Renato Club. Mr. Allen will alternate his teaching with overseeing the plantation at Hillhouse in which he is interested. By the way he writes the GAZETTE that Mrs. Allen and himself are receiving congratulations on the safe arrival in his family of an eight pound boy.

Mr. B. A. Bloomey of Manchester, N. H. writes us that he has changed his address to 999 Elm street, that city, where he says he has a nice studio in the best location in the city. He writes he means to push the banjo business more than ever.

Miss Jessie Delane writes the GAZETTE from New York that she is home for a few days from the Adirondacks, with her health greatly improved from boating, sailing, riding, etc. She has her head-quarters at Glen's Falls.

Williams and Melbourne, banjoists and comedians, were at the Howard the last week of August.

Mr. William J. Horan of Roxbury sends us his card "banjo soloist and instructor, 227 Dudley street, Roxbury." Mr. Horan is working hard on the banjo and expects to do quite a little concert work the coming season, during which he will probably appear on the Keith circuit.

The University Mandolin and Guitar Club have given quite a number of concerts lately in surrounding towns. Wherever they have appeared they have been warmly received.—Heidelberg, O., *University Kilikilik.*

The following is from the "Popular Music" column of the Sandusky, O. *Budget:* "The L. B. Gatcomb Co. of Boston, Mass., have issued "Slumber song," by Walter I. Dolbeare, for two mandolins and guitar;" "The University Grand Waltz Brilliant" by Thomas E. Glynn, for banjo; and "The Shepherd Boy," by G. D. Wilson, for guitar. The arrangements have been made in such a manner as to make the above pieces most effective for those instruments."

Partee's *Cadenza* for July-August contains a good likeness and biographical sketch of B. A. Bloomey, the well-known New Hampshire banjo, mandolin and guitar player and teacher.

Mr. Ernest H. Swaney of Biddeford, Me., is reputed to be one of the coming banjo teachers in that vicinity.

Mr. B. E. Shattuck, of the Boston Ideals, will make Sept. 1st the beginning of his teaching season, and we understand he has his eye on a fine office up town in close proximity to the GAZETTE quarters. Mr. Shattuck's success as a teacher is well established, and his pupils may be found among clubs, teachers and concert performers in all parts of New England. We wish him continued success.

Mr. S. C. Roberts, teacher of banjo, Springfield, has acquired a sterling reputation as a musical performer and instructor.

Fontaine Maury, the banjo, mandolin and guitar teacher of Washington, D. C., is out with his prospectus for the coming season. His studio is 830 Twelfth st., N. W., and he also caters to business in the entertainment line.

Every *good* performer should have a *good* banjo, and the "Lansing" fills the bill to perfection. L. B. Gatcomb Co., 171 Tremont st., Boston, Mass., U. S. A., sole owners and manufacturers.

Mr. C. B. DeLano, the well-known manager of the Berkeley Trio, goes one day in the week to Marlboro, where he has an office with J. H. Warner, the music dealer of that place.

E. E. Stackpole of Arlington will start in teaching this fall and expects to have a good class of pupils.

A musicale was held the other evening at the home of W. J. Horan in Roxbury. Some clever work was done on the banjo by Mr. Horan, assisted by Mr. Fred Walsh on the piano. The party adjourned at a late hour after partaking of a collation.

Mr. Quinlan of the Euterpe Club has returned from a month's trip abroad, where he combined both business and pleasure.

Mr. A. C. Robinson of the Boston Ideal Club reports having had an unusually busy summer with pupils.

Mr. A. D. Grover, formerly of the Boston Ideals, is the happy father of a promising boy. Al. and his estimable wife have been kept busy of late acknowledging congratulations.

Prof. W. B. Leonard marked the closing of his professional year at Hendersonville, N. C., July 9, by an enjoyable minstrel entertainment in the local opera house, the proceeds being devoted to the purchase of the opera house piano. An imposing array of talent assisted, including Prof. Leonard's pupils on banjo, mandolin and guitar in solos, duos, trios and quartettes.

Mr. and Mrs L. H. Galeucia have returned to Boston from Lake Park, Memphremagog.

Miss Lillie Weston, the lady banjoist and instrumentalist, held the boards at Keith's last week.

Miss H. N. Cooley, Roxbury, has been hard at work teaching this summer, while others have been enjoying the sea or mountain air. Miss C. is a worker.

Mr. W. B. Leonard, the well-known banjoist and musician, who is at present at

his summer home in Morley, N. Y., produced and managed a highly interesting musical carnival in Spaulding's Opera House, that place, Saturday evening, Aug. 14. Several songs were expressly written for the affair by Mr. Leonard, and it was a gratifying success.

Mr. Joseph Donovan was an attraction at the Howard Athenæum the week of Aug. 23. He is a rising banjoist.

The August GAZETTE continued a short article entitled "The Aluminum Mandolin," credited to *Music Trades*. The credit should have been given to *Music Trade Review*, which contained the article in the issue of June 19.

The annual concert of the Boston Ideal Club will be given this year somewhat earlier than usual, the date being set for Nov. 1, and the place Association Hall. The program is designed to be an elaborate and exceptionally entertaining one, and one of the features will be the renowned mandolin virtuoso, Valentine Abt. Full particulars will be announced in next month's GAZETTE.

E. M. Hall, the popular banjoist and comedian, was a drawing card with Gorman's minstrels at Norumbega Park, Newton, the week of Aug. 30, his last engagement with this company. E. M. Hall's Minstrels will take the road Sept. 10.

A. A. Babb expects to return from Lake Winnepesaukee Labor Day and to be at his studio for business on the day following.

Mme. Nordica has signed a contract for forty concerts in the United States, beginning in October, for which she will receive $50,000.

The London Syndicate is said to have offered Mme. Melba $500 a performance, and that amount she very disdainfully refused. She wanted at least $1,000. The Syndicate would not pay so much, and Mme. Melba would not sing. But it became evident after awhile that she was needed, and the managers of the opera of London had to pay the $1.000.

Messrs. Phipps and Alpuente have dissolved partnership, Mr. Phipps selling his interest to Mr. E. G. Gottschalk. The firm will be known in the future as Gottschalk and Alpuente.

Mr. Leland T. Powers and Mr. Charles T. Grilley gave their annual entertainment at Cottage City, Aug. 9. Mr. Grilley gave four recitals at Winona Assembly, Eagle Lake, Ind., and had charge of the elocution department during July. Mr. Grilley, together with Mr. Van Veachton Rogers, harpist, will make an extended tour in the West and South this coming season.

The following is from the *Buffalo Evening Times*, under date of May 7, 1895: "The playing of Mr. Alfred A. Farland, of New York, was all that it was claimed it would be. What Paderewski is to the piano and Ysaye to the violin, Farland is to the banjo. His execution is equally as wonderful as theirs. There is an absence of that twang and bang which is always associated with the instrument. His work is thoroughly artistic in every respect, and he could raise a symphony orchestra or a vocal society audience to the heights of general enthusiasm."

W. Eugene Page, the mandolin soloist, formerly of Chicago, is now located in Detroit, where he will devote his time largely to traveling, although his success in concert will doubtless induce him to occasionally appear in public.

Miss Ella Carr, the talented lady banjoiste, has returned to Harrisburg, Pa., after filling a highly successful engagement at the Theatre Francais in Montreal, Canada. Miss Carr's banjo playing was enthusiastically received by her Canadian audiences who applauded her to the echo.—*The Cadenza.*

Mr. Wm. A. Griffin, banjo soloist and composer of "May Festival" March, is spending the summer at his home in Sullivan, Ind. He is already engaged for next season as banjo soloist with a prominent company.

Despite the prevailing dullness in the local music trade everyone connected with it in this section is looking forward to the coming fall with the utmost confidence. Manufacturers are manifesting even more faith in the future than the dealers and the dealers declare that the outlook is better for a brisk fall trade than it has been at any time since 1892.—*Sgringfield local.*

Mr. F. A. Griffiths, of Eleventh and Walnut streets, who has been in business for many years, has gone to Alaska. He left this city last Saturday night unexpectedly. It is reported that he owes a large sum of money. When I visited the store I found that his creditors had taken everything they could lay their hands on. —*Music Trades.* Farewell, brother! We wish we could get to Klondike ourselves.

A. A. Farland is planning a trip for next season, as follows: New England, New York, Pennsylvania, Ohio, Michigan, during September and October; Illinois, Indiana, Western Kentucky, Tennessee and Southwest into Texas, in November; California, in December, and back through the central portion of the country.

Mr. Meredith Heward, Montreal's crack banjoist, has a large class of pupils at Sherbrooke and vicinity this summer. He also writes that he is organizing there a club which has excellent talent.

H. C. Wilson and Sons, Sherbrooke, P. Q., is widely known in that section as a reliable music house.

Thre is probably no preparatory school in America which can boast of finer musical organizations than can Mercersburg Academy. A glee club, of twenty-four voices, a banjo club of nine and a mandolin club of fifteen members, all drilled to a high state of efficiency, have given the academy a most enviable reputation for music. There are one hundred boys in the Mercersburg school, nearly all of whom can sing, and more than one-half of those can play the piano or a stringed instrument. Prof. Frank S. Morrow is the leader and instructor of the instrumental clubs.

Mr. Joseph Donovan was a leading attraction at the Palace Theatre the week of Aug. 9.

Mr. B. A. Bloomey, the popular banjoist of Manchester, N. H. writes the Gazette that the Manchester Banjo, Mandolin and Guitar Club was at York Beach, Me., a noted summer resort, from Aug. 1 to 16, giving nightly concerts.

Mr. Samuel Siegel, the mandolin artist, is at present located in Des Moines, Iowa.

Mr. Lester Payne, mandolin and guitar artist and teacher, formerly of Prescott, Arizona, has located at Los Angeles, Cal.

Mr. N. D. Prince, the well known banjoist, is still doing a successful teaching business in Danielson, Conn., and keeps up to date in all matters pertaining to the stringed instrument.

Mr. Richard J. Carpenter, banjo, mandolin and guitar teacher of Sacramento, Cal., has opened a new studio in that city at room 14 and 15 Pommer Building.

Mr. L. D. Burford, a clever and enterprising banjoist, is doing a successful teachlng business in Toledo, Ohio.

The Boston Ideal March, for mandolin club, is a composition of more than ordinary merit. It is somewhat difficult, but is well worth the study necessary to master the composition. Samuel Siegel, the mandolin virtuoso, is the composer and J. E. Agnew, Des Moines, Iowa, the publisher.

Valentine Abt's celebrated mandolin solo, "Impromptu" has just been published by Graupner & Meyer of Philadelphia and will no doubt be in great demand.

We have just received a June number of Gatcomb's Gazette. The issue appears in a new robe, and is somewhat of an improvement over the former numbers.—*Musical Tempo.*

Mr. C. J. Levin, formerly of the Des Moines Musical College, since locating in Baltimore, Md., has done much to promote the mandolin. In the mandolin solo contest at Des Moines, Iowa, he captured first prize.

The Elite (Ladies) Mandolin and Guitar Club, of Clarington, Ohio, have been playing a number of concerts lately. In their recent concerts at Sistersville and New Martinsville, W. Va., the papers spoke in highest terms of their performances.

J. M. McLouth, of Grand Rapids, has organized a strictly first class mandolin orchestra. The instrumentation includes solo mandolin, mandola, lute, guitar, contra-bass guitar, and oboe mandolin.

Mr. N. S. Lagatree, a coming player and teacher of banjo, mandolin and guitar, of Saginaw, Mich, was a recent visitor in Boston and paid the GAZETTE a call. Mr. L. is a regular subscriber of the GAZETTE, of which he is an admirer, and a very busy man in his profession and figures a big year's business ahead, if indications count for anything. Mr. Lagatree's brother accompanied him.

We are just in receipt of a handsome card prospectus of Miss Ella Carr, the talented lady banjoist, with accompanying sample repertoire of choice selections played by her on the instrument. Miss Carr's present address is Box 74, Harrisburg, Pa , and her permanent address care of Musical Courier, New York, N. Y.

The GAZETTE is later this month than any previous issue, owing to a variety of circumstances, the chief of which was the absence from town during the latter part of August of "ye editor." We shall endeavor to make amends hereafter.

Miss H Mabel Mann, of Randolph, has just returned from an extended tour abroad and paid the GAZETTE a call. She is very enthusiastic over her trip, of which we shall give our readers an interesting account in the October issue of the GAZETTE.

Mr. A. A. Babb returned Tuesday, Sept. 7, from Lake Winnepesaukee and his studio is now open for the season's business.

The Euterpe Club appears in the Boston Star Course Nov. 1.

AN INTERESTING RELIC.

At the studio of Professor Rabbe, 50 Columbia Block, can be seen the banjo of 31 years ago. It is made of the style of the old tack-head, then the banjo of the day. It is the typical plantation banjo and was no doubt once used by the Southern darkeys in their merry-makings. It is tightened by means of a clock key and has a brass rim, two and a half inches deep. Quite a number of persons have called to see the interesting relic. It is no longer used by the professor, who prizes it only for its value as a curiosity. The manufacturer's name is William B. Tilton and it was made in Boston, April 24, 1866. Mr. Rabbe has in his possession also a correct engraving of the first banjo ever made. The banjo is the only native instrument and is purely American. The first one was made by the inventor of this instrument, Joel Walker Sweeney, in the year 1831, not more than two hundred yards from the historic Appomattox Courthouse, Va. This instrument is still in existence and is at Mr. Henning's conservatory at Chicago.—*Ohio State Journal.*

HE STUCK IT OUT.

A man who had a patent varnish for violins, brought his invention to Ole Bull, and begged him to try it.

He said that it gave ordinary instruments the sweet quality of a Cremona Fiddle. Ole Bull tried it, and found that it improved the tone, and promised to use a violin prepared with it at a concert he had to give at the house of the Duke of Riario. There was a great deal of fashionable company at the concert, and the heat of the room melted this famous varnish, which was really a preparation of assafoetida. The smell which it exuded was so maddening that an ordinary man would have stopped and excused himself; but Ole Bull merely closed his eyes, turned his face away, and played with an energy which became more frenzied the more intolerable the smell became. He enjoyed an overwhelming success, and the Duke rushed forward to seize his hand in congratulation. The appalling odor of assafoetida struck him in the face, and Ole Bull had to explain in what agony he had been performing.

HOW IT IS DONE IN TEXAS.

The following is said to be a verbatim account of an introduction of an eminent mandolinist to a far western audience :

"Ladies and gentlemen," began Col. Handy Polk, the well-known real estate agent, stepping to the front of the stage and addressing the audience, "it is my privilege this evenin' to introduce to you Signor ———, the notorious mandolean player, who will endeavor to favor us with some high class A No. 1 mandolean playin'.

"The Signor was born and raised in Italy, where playin' music is not merely a fad, but as much a business as politics is in this country, and when it comes to handlin' the spade or pick (which is the thing he plays with), I want to inform you that he emphatically knows where he is at.

"He hasn't dropped into our midst by accident, but comes under the auspices of the Literary Society, which is payin' his wages and backin' him to the last gasp

"So let it be understood that if you happen to have any criticisms to offer, you are to do your kickin' to the society and not to the Signor. I'll just add that if you expect him to swing his mandolean around his head or play it under his leg like we used to skip stones across the swimmin' hole when we were little boys and girls, you may just as well go right now and git your money back from the door-keeper, for the Signor haint that kind of a player. That's all I have to say at present." (Loud applause.)—*Harper's Magazine.*

"Say, Jackson, do you know that the MUSICAL GAZETTE has the largest circulation of any?"

"How do you make that out, Johnson?"

"It is red on the outside."

"Yes."

"It is read on the inside, isn't it?"

"No, it is whi—oh, yes, it is read. I see."

"Therefore it is *read all over.*"

GRACE NOTES

"George, I wish you'd leave this little package at the express office."

"I carry a bundle? I guess not. Besides I've got to lug both my tires and a handle bar down to the repair shop."—*Cleveland Plain Dealer.*

George—"Hullo Charlie. I hear you've become a banker."

Charlie—"No, my dear boy, I'm not ah banker, but I'm ah broke ah, don't you know!—*Boston Ideas.*

Five-year-old Frederick—"Oh, mamma, I just heard Tommy Jones sayin' awful words—'By Golly!' and other different words what papa says when he can't find things."—*Boston Ideas.*

"What kind of language was that you were talking to baby just now, mamma?" said little Ethel. "That's baby talk, my dear," replied the mother. "And did I once understand that, mamma?"—*Yonkers Statesman.*

Bell—"Why did they break the engagement."

Nell—"They were in a hammock together, it broke, and they had a falling out."—*N. O. Picayune.*

"I'm saddest when I sing," she warbled in agonized tones.

"There are others," was the inelegant reply of young Sawyer."—*Tid-Bits.*

Miss Allegro—He said I was a harp of a thousand strings.

Miss Dolce—And what did you say?

Miss Allegro—I called him a lyre.—*Philadelphia Press.*

Fair Young Creature—*(after some recitations)* Do you think I would do for a Juliet?

Manager—(*anxious not to hurt her feelings*) Um—er—well, you'd look very pretty in the tomb.—*New York Weekly.*

A Distinction.—"But you said she sang beautifully."

"No, I didn't."

"What did you say?"

"I said she was a beautiful singer."

Little Irene had just received her first lesson in scales on the pianoforte: and when her mamma asked her how much she had learned, she replied with no small amount of confidence, "I knows my a-b-c-ses and my e-f-g-ses."—*Rochester Democrat.*

"So he praised my singing, did he?"

"Yes; he said it was heavenly."

"Did he really say that?"

"Well, not exactly; but he probably meant that. He said it was unearthly."

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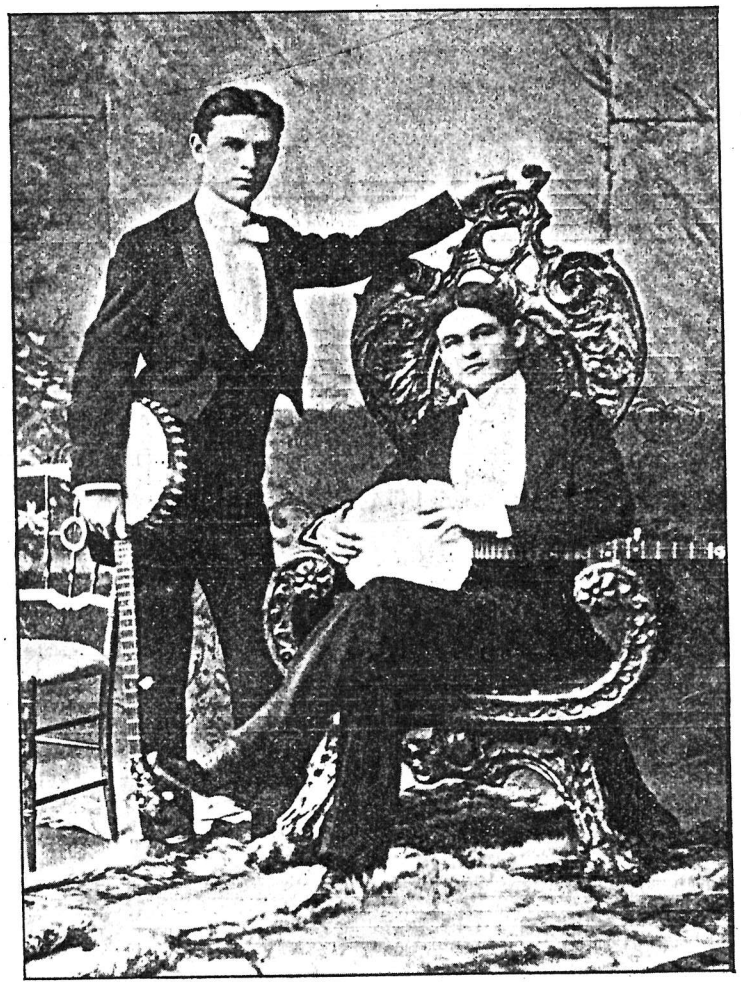

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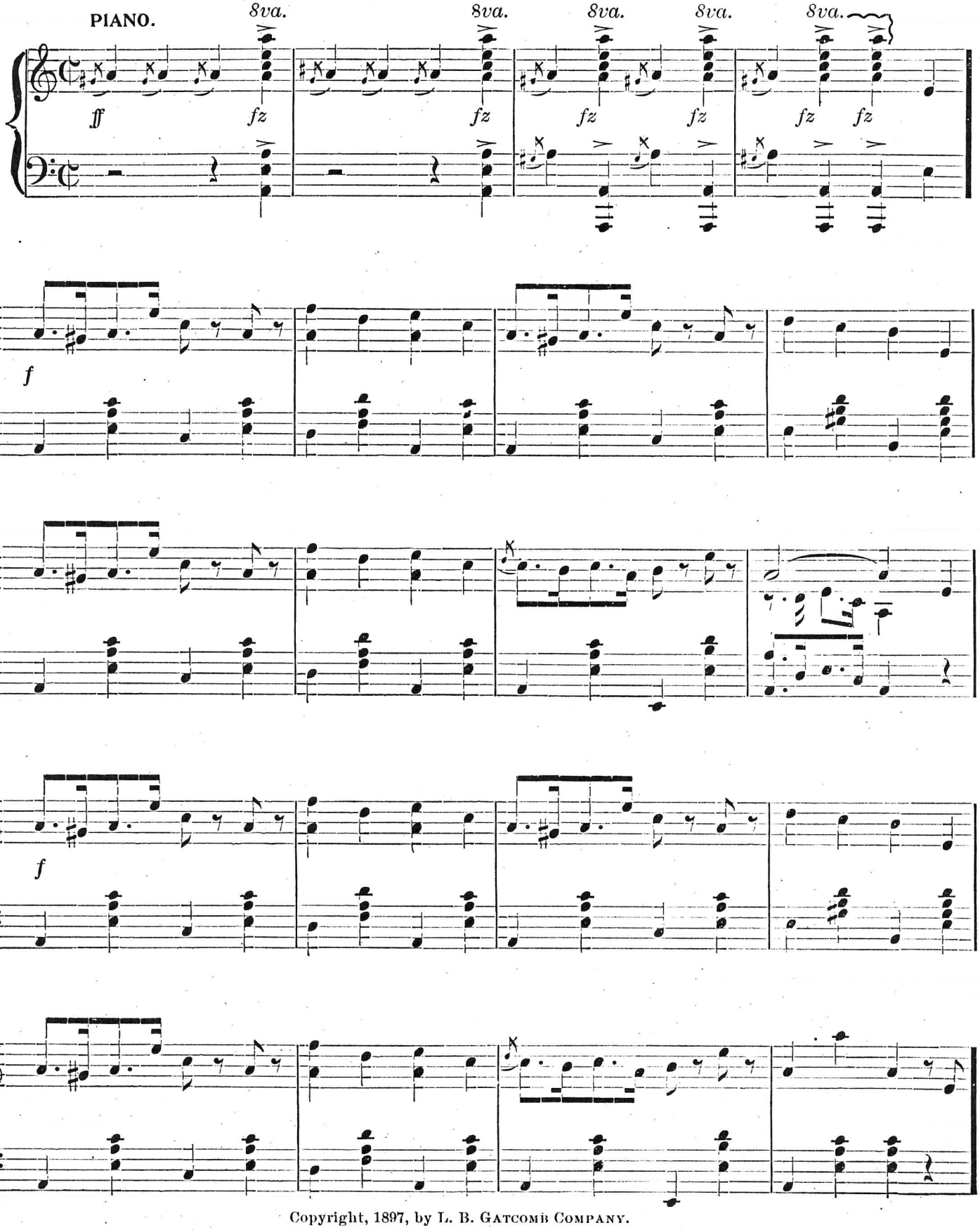
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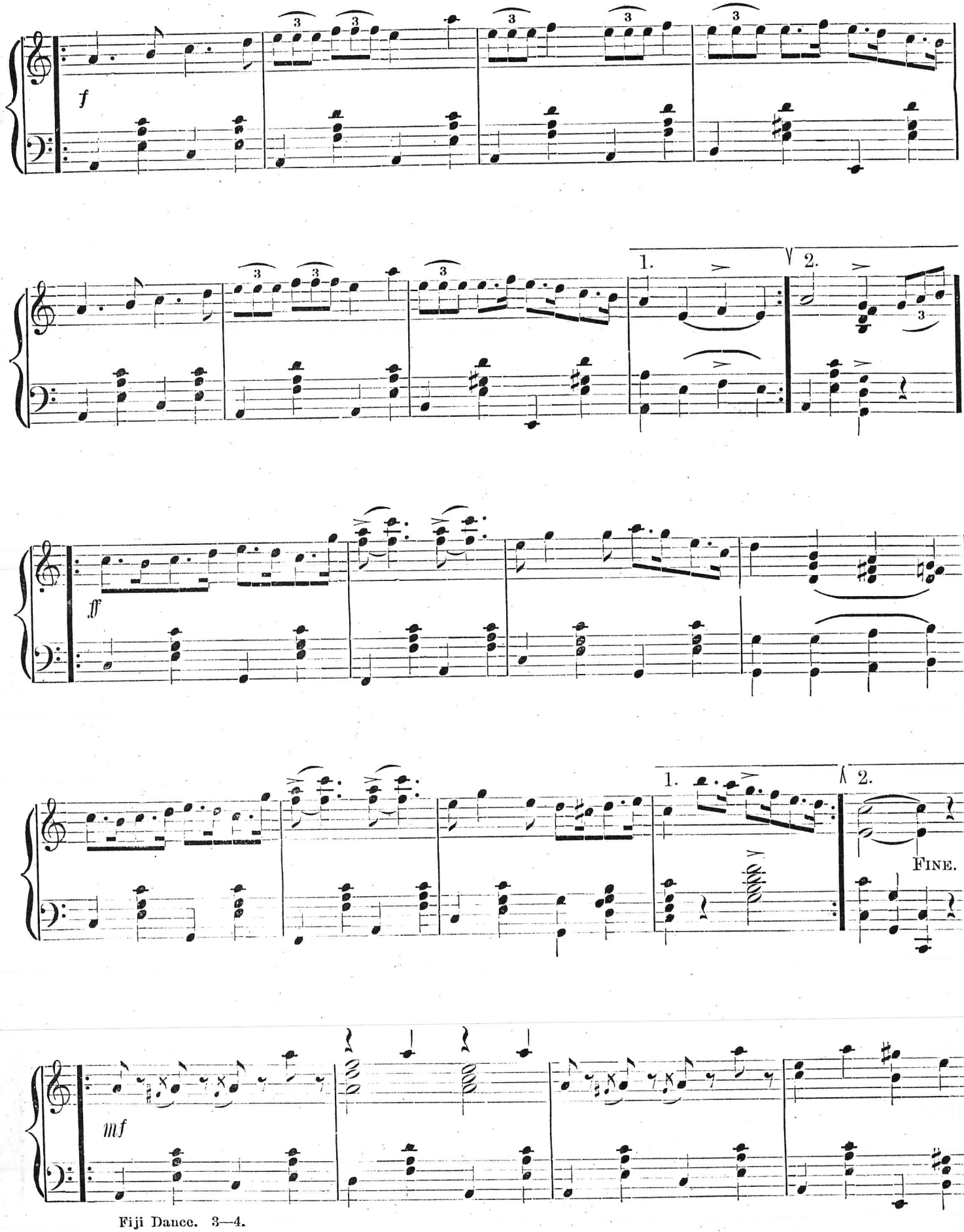
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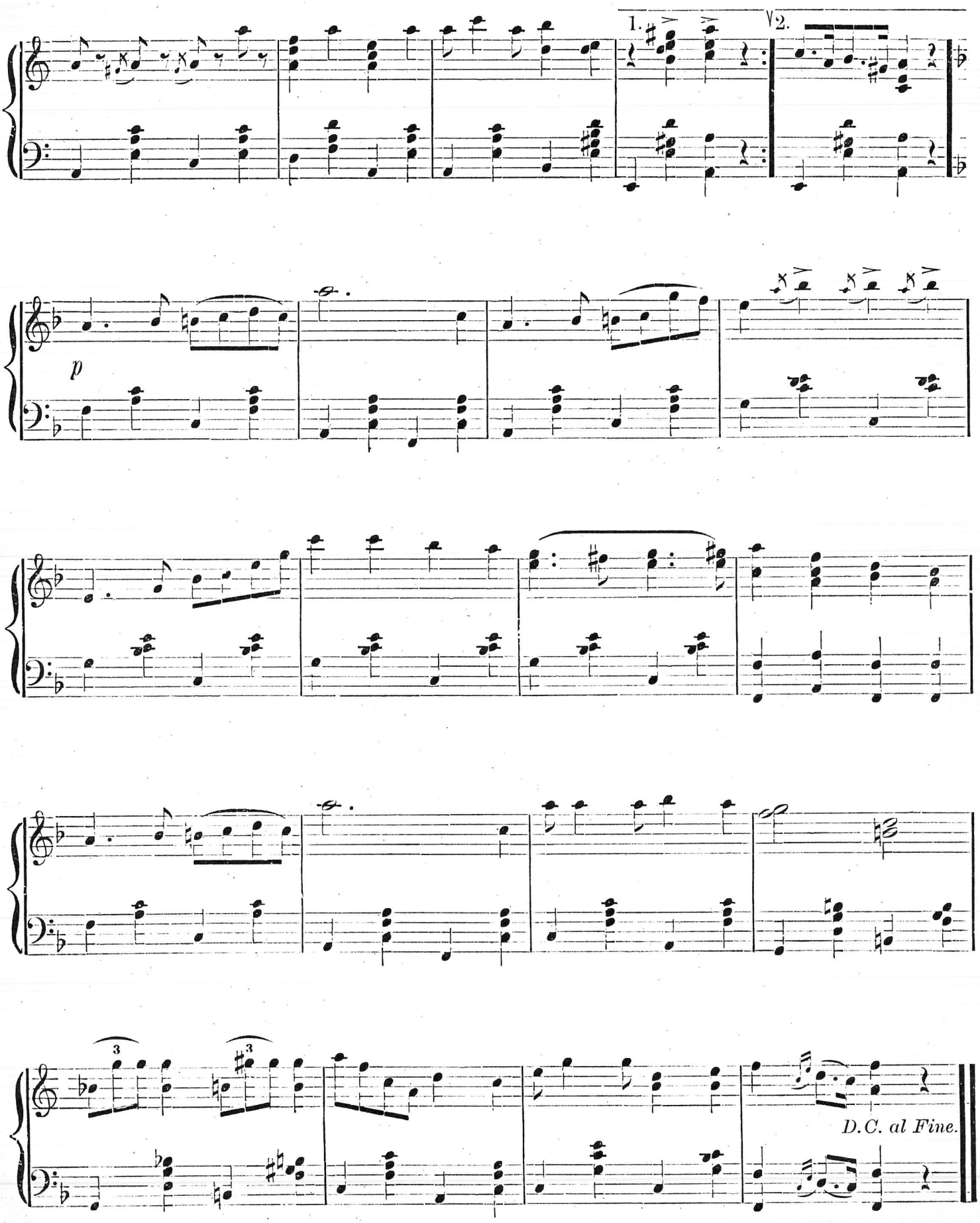
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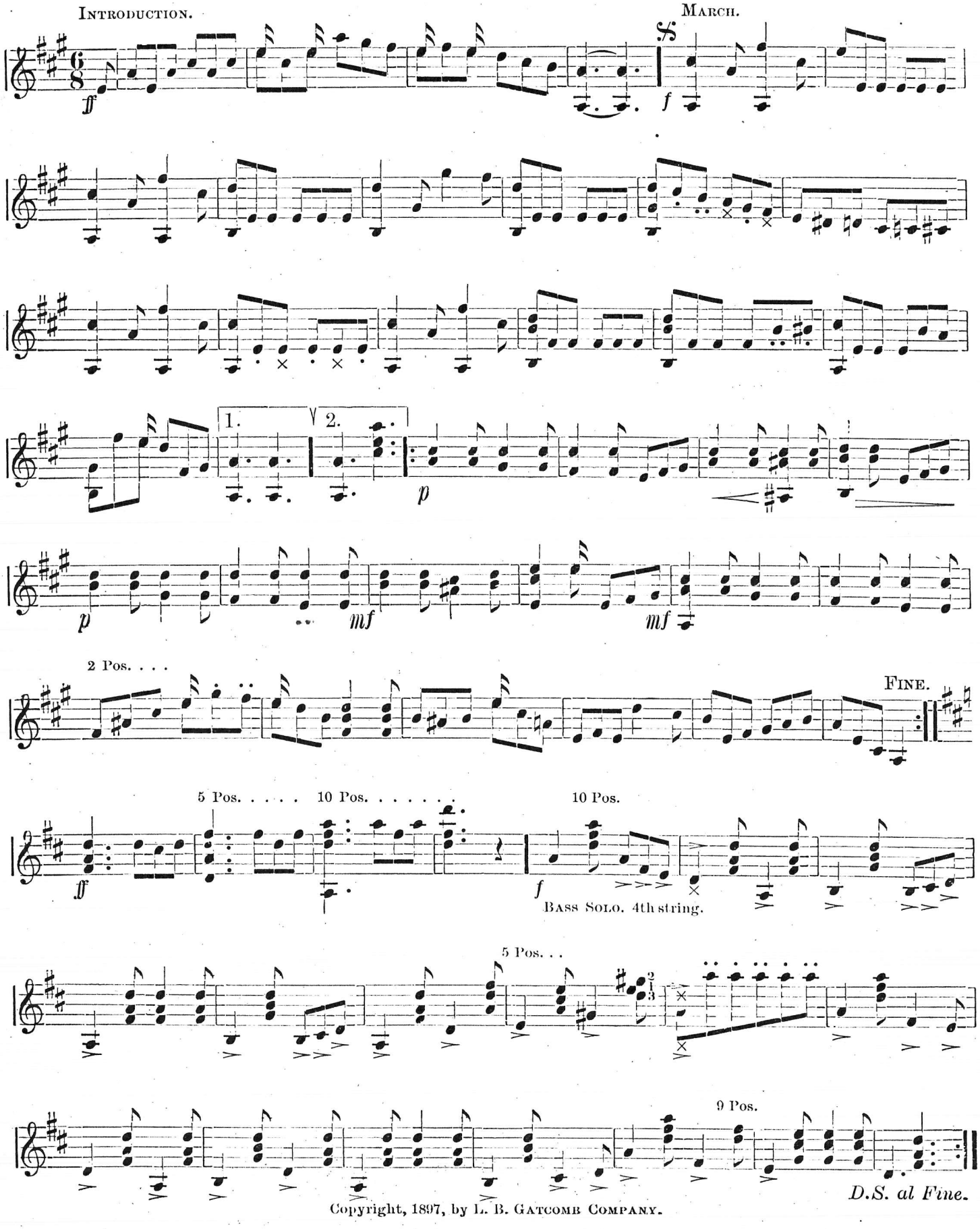
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SANTA LUCIA.

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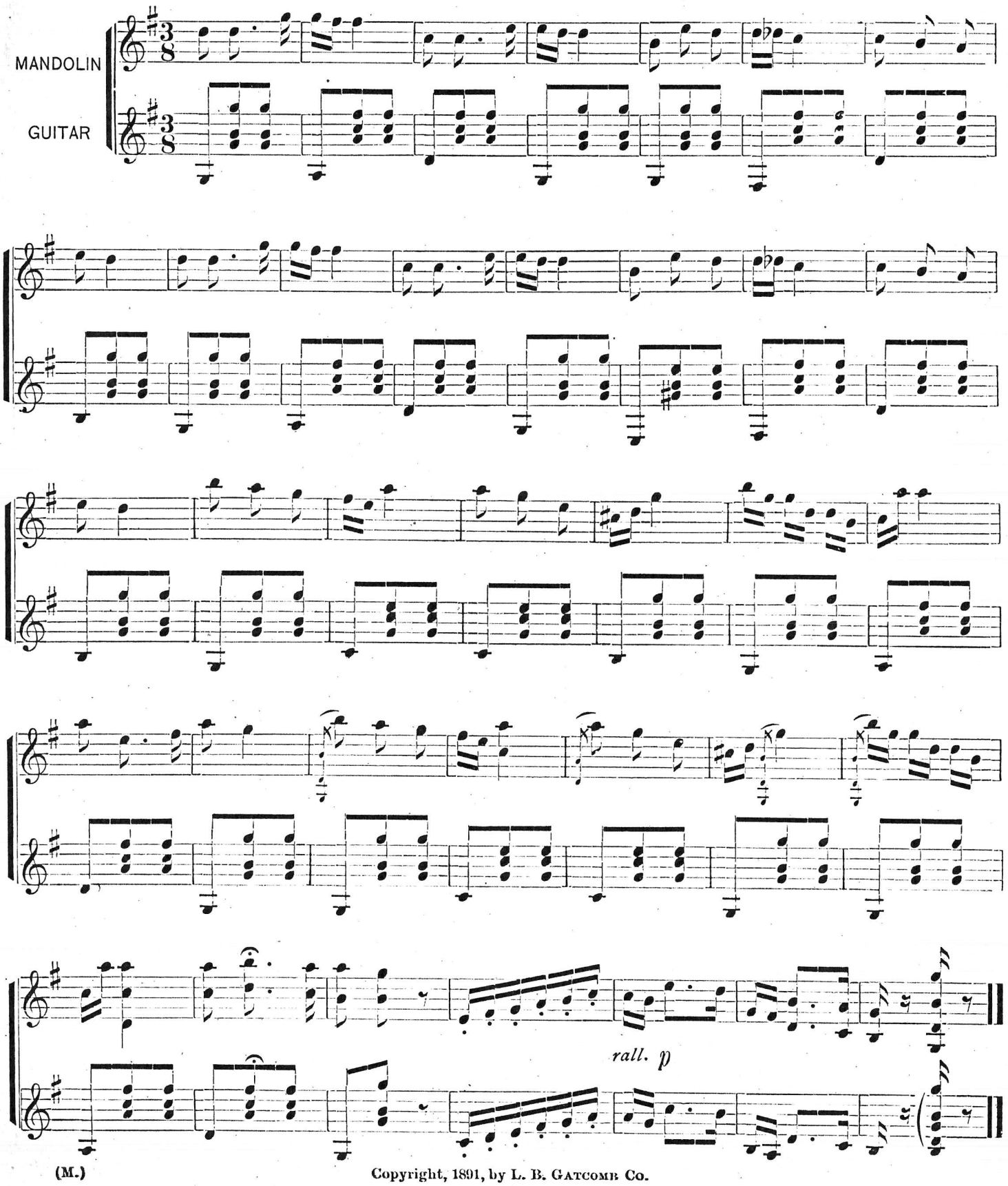
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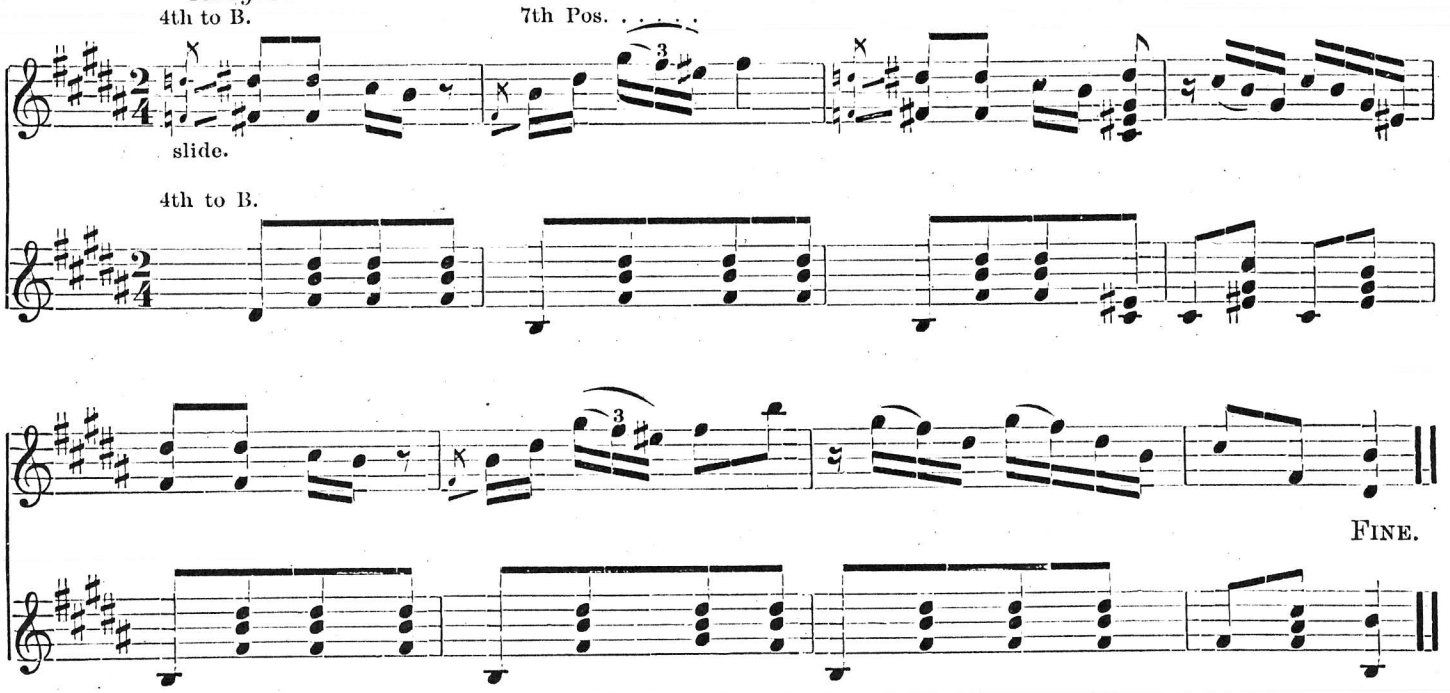
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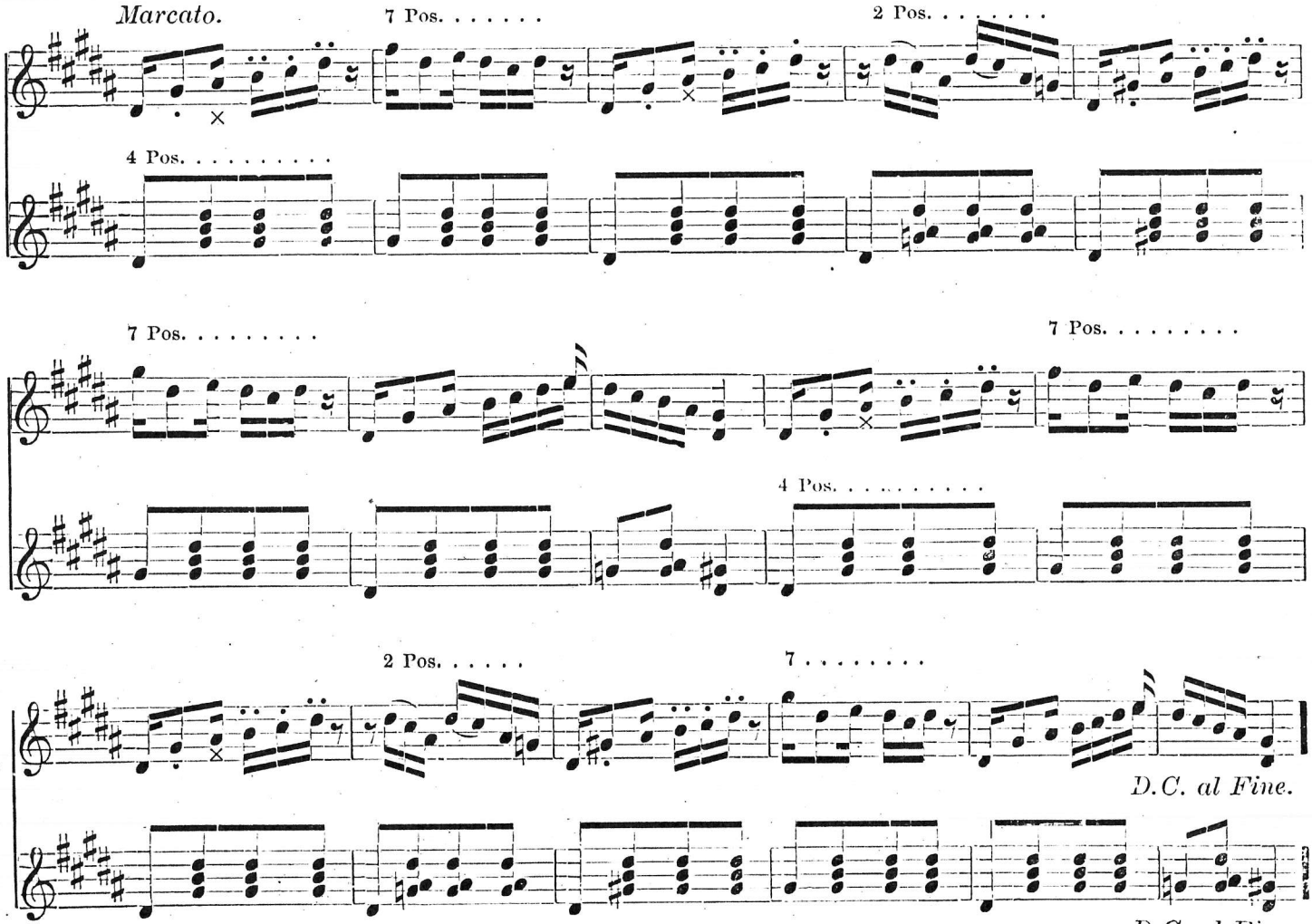
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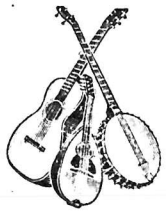

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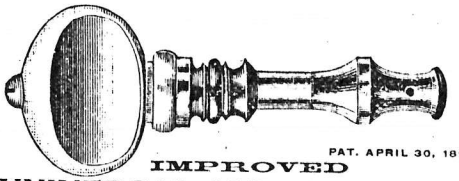

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